Guitar/Vocal

CLASSIC

Authentic
GUITAR-TAB
Edition
Includes Complete Solos

LED ZEPPELIN III

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Immigrant Song

Each of the first four albums by Led Zeppelin opened with a now classic riff. Like "Good Times Bad Times", "Whole Lotta Love" and "Black Dog", "Immigrant Song" starts with a build-up. Here, the guitar and drums establish the groove and are then joined by the vocal. These three parts hypnotically guide the listener's attention to the explosive entrance of the Verse.

The unison riff that forms the core of the song is reminiscent of the heavy 'Soul' intro of "Little Miss Lover" from the second Jimi Hendrix LP, "Axis: Bold As Love". However, here the rhythm is fragmented and faster. Variations of this riff, beginning with measure 7 and continuing in Verse 2 avoid predictability.

The vocal riff introduces the pitch hook of the song, an interval of a flatted fifth [F# to C] sometimes called a tritone. This figure is also signature to the song "Bali Hai" from the musical "South Pacific." This exemplifies Led Zeppelin's use of a simple device to develop tension throughout their songs.

The overall texture of the song is shaped by the guitars. In the Intro, note the transition from the single riff on the left channel, to the guitar army of at least three guitars on both channels [the right channel with amplifier vibrato synched to 16th notes to continue the pulse of the riff] at the entrance of the Verse. When the Intro returns, it's supported by a second 'scratch' rhythm part for the remainder of the song.

Friends

Opposites appear frequently in the music of Led Zeppelin for contrast. While "Immigrant Song" centers on conquest, "Friends" deals with feelings of lost love.

Beyond category, elements of Folk, Rock, Indian, Latin, Swing and Classical music are employed to create a powerful World Beat sound. Not prone to repetition, this particular blend was used only once. A symphonic string section [orchestrated and produced by John Paul Jones in India] and bass synthesizer join the acoustic guitar in the Verse to expand the harmonic atmosphere.

The guitar's primary role in all of this begins in the Theme with a rhythm style that's vaguely reminiscent of the old Blues standard, "Cat's Squirrel" [see Cream's first album, "Fresh Cream"]. Here the guitar is played over a drone from the synthesizer and strummed in low and high string zones. The low strings are played first and serve as a question [be sure to let these ring as long as possible], followed by the response of the high strings. This approach is first suggested in the Intro and then developed further in the Verse and Chorus. Also, note how the double-time swing gives the song a relaxed feel, and the unusual C tuning gives a much fuller sound.

The tonal center is built on C throughout the song, but modal pivots are employed to enhance the moods. Beginning with the Intro, E♭ and F# are used sparingly to embellish C major chords. As the Theme unfolds, these notes become an integral

part of each phrase, blending the C major, lydian and minor modes.

Also, when the meter shifts to 2/4, the final measure in 11/8 comes as a surprise with the downbeat appearing two beats earlier than expected. The same modes as before are used here, but in a new way; a sequence of minor 3rds.

The Verse and Chorus take the opposite approach by placing the chromatic tones on the lower strings, allowing the upper register of the guitar to avoid clashing with the vocal melody. Here, the lower zone is duplicated to great effect by the string section, giving symphonic drama to this most unusual song. In addition, the Chorus utilizes a monosyllabic male choir ["Ah"], creating an impressionistic atmosphere [see Debussy's "Sirennes"].

Finally, the chords are strummed fully as the song builds to a rhythmic climax in the Coda. Although one of the chords is labelled $C^{add\#9}$, the $D^{\#}$ is enharmonic to E^{b}. Played with $C^{add\#4}$ chord, this brings the listener back full-circle to the harmonic approach of the Intro. As the song ends, the synth continues with a tamboura-like drone as a segue into the next song.

CELEBRATION DAY

A tour-de-force send-up of corrupt politicians and their naive supporters, Celebration Day is also loaded with great examples of Jimmy Page's stereo layering techniques.

In each section, multiple guitar tracks are stacked and alternated. This is done with different parts and sounds on each channel creating two cohesive but independent units. Combined, the result is an awesome sound like a super-charged Soul horn section with a heavy Rock edge. Marrying Les Paul's recording and arranging intricacies with Phil Spector's "Wall-Of-Sound" orchestral stacking concepts, a double wall [right and left channels] is created and taken a step further than on "Immigrant Song."

Throughout the song, primary lines and chords are interwoven, appearing and disappearing every few beats and/or measures. Listening to each channel by itself is recommended.

In this transcription, the terms, "Guitar 1", etc., refer to the actual parts rather than single guitars, as each part is thickened with multiple guitars. As a rule, the tracks with distortion are on the right channel while the clean sounds are on the left. This is reversed in each Chorus. Bi-amping is one way to recreate this type of sound for live performance.

In some cases, the notated parts include harmonizer-generated voices which aren't included in the fingering. The main riff itself is developed from measure four of the Intro. The Intro and Verses are all built on a single chord, A^{7}.

SINCE I'VE BEEN LOVING YOU

Similar in stature to "I Can't Quit You Babe" and "The Lemon Song" on the first two albums, "Since I've Been Loving You" is the Blues Deluxe of Led Zeppelin III.

Though each of the members makes great contributions to the tune, it remains a definite showpiece for Jimmy Page and the Les Paul guitar.

Relatively rare in popular music, 12-bar blues in minor keys are usually straightforward. Not this one. Anything but traditional, the band pulls out all stops. Riding on a hot-rodded organ quartet sound, elements of Blues, Classical, Rock and Jazz are forged into what can only be called Led Zeppelin - tight but loose, and highly original.

Many of the guitar rhythms present a challenge. They are all triplet-based and as such are relatively uncommon. The time signature is 4/4, but since each beat is divided in some way by threes, feeling each beat in triplets [or 12/8] will enable you to breakdown each phrase for practice.

Since each one-third beat is often further divided, locating all of these subdivisions is the place to begin. To practice, set a metronome or drum machine to a very slow three-per-beat click. This will enable you to aim for all divisions with more accuracy. Throughout much of the solo in the Bridge, the guitar rhythms anticipate the drums by approximately one-third of a beat.

A study of the organ part reveals the extended harmonies and voice leading effects that make up the background of the song. The blend of chords and/or scales is what defines a song's tonality. Here, the scale blend is between relatives: C minor and C pentatonic minor. If these had been used over common triads and minor sevenths the effect just wouldn't have been the same.

What makes this and all playing work is projected feeling. To study this, isolate the various aspects such as timing, dynamics, and phrasing. Sing the phrases back in a comfortable vocal register and tempo before practicing them on the guitar. Try a light pick attack [with judicious pick-hand string muting] while keeping the amp at a high volume. This will give a cleaner sound with the reserve volume necessary to achieve the bluesy shades of emotion.

OUT ON THE TILES

"Out On The Tiles" was chosen to close Side A of the recording [the primarily electric side] the same way it began; on a high energy note.

The least overdubbed of the full band songs [doubling/tripling, etc. for ambient effects occurs, but not different parts], this one is arguably the easiest for a guitar band to duplicate live. It would even work well on an acoustic! This is not to suggest that the content of this song is any less formidable than the others.

With a penchant for breaking rules, a number of unusual ideas appear in the course of this song. Check out the quick change from straight to double-time feel in the guitar and bass parts as the Intro leads into the Verse. This idea returns with each Chorus-to-Verse transition. Also, note the usage of a common tone [E] above each of the three Intro chords for an extended power chord sound.

And never say never as Robert Plant deftly sings major thirds [A#] against the F#minor arpeggio [F#-A-C#] riffs in each of the Verses. Also of note is the alternate emphasis on the frontbeat [one and three] in the Verses, and the backbeat [two and four] in the Choruses. Finally, a Conga [dance] rhythm is the basis for the guitar part in the Coda.

Never shy about bending bass strings on the guitar [see "Celebration Day"], Jimmy Page goes for it in the Intro [measure 2] and Choruses with a twist. He bends the natural seventh instead of the typical flatted seventh, and for good meausre holds down the full A chord at the same time. Although multiple guitar tracks are employed to mirror and support the main parts throughout the song, this part appears to be an integrated effort.

The transcription is written in F# dorian, but like all Led Zeppelin tunes, it moves around modally. Taking the time to trace these sound connections, such as the F# phrygian [G to F#] sound of the Intro is definitely worthwhile. Perhaps Jimmy Page's background as an art student and his associated studies of light and color were a natural influence on his music, here and elsewhere.

GALLOWS POLE

Originally a traditional folk song, Gallows Pole was first heard by Jimmy Page on a Folkways album by Fred Gerlach. Highly orchestrated, employing five stringed instruments [not counting bass guitar], there's a lot here for any guitarist to appreciate and enjoy.

Take the time to read over the lyrics. Robert Plant plays two great dry comic characters here; the 'can't-get-a-break' condemned man who bargains for his life, and the corrupt hangman who gratuitously accepts the doomed prisoner's bribes and proceeds to hang him anyway!

The opening rhythm part is very unusual with its light and dark contrast of A^7 and A $minor^7$. Be sure to note the C# on the downbeat of 'one' from measure three through the third verse. This is just a preparation as it isn't actually struck until the upbeat.

The mandolin part serves two harmonic roles; counter melody in the choruses and pedalling the A note elsewhere. This reinforces the tonal center of the song and creates an oblique voice leading between it and the other instruments. True to the Led Zeppelin style, this part is developed in a manner which is sympathetic to the themes of the Verse, often imitating the rhythm of the melody. John Paul Jones is possibly the player of this well-crafted part.

The lead guitar part alternates between major and minor sounds. Employing the A pentatonic scale primarily, A minor is suggested by flatted third grace notes at the beginning and developed in several blues scales phrases later [measure 22]. From measure 31 on, the two scales are combined.

The banjo part is a testament to quality phrasing at high speed. Notice the control of arpeggios and voice leading in Banjo

Figure 1 of the Coda. Switching from chord strums to arpeggiated contrary motion [descending high notes with ascending low notes], back to chord strums, and then oblique motion [stationary high notes with descending low notes]. A lot of musical interest is packed into two measures.

The banjo functions as a counter melody to the electric lead guitar and changes phrases in measures 5, 16, 18, 23, 25, 32 and 42 of the Coda to match the change of vocal phrases. Last, but not least is the polychordal tonality set up between the G, D, A progression of the rhythm guitar and the A, G, $F^{\#}m^{7}$ progression of the banjo. When these chords are played in a higher octave by the banjo as they are, the overall harmonies are expanded to $Gmaj^{13+4}$, $Dsus^{4addB}$ and A^{6} respectively.

In the Coda, this song climaxes in a grand swirling effect created by the presence of at least seven instruments, all phrasing quite differently and for the most part beginning on different beats in the measure. Each plays a strong role in developing the mood of the song, with none outweighing the other.

TANGERINE

One of the main features in "Tangerine" is its unusual arrangement. Alternating between acoustic folk and electric country rock offers a complimentary change of moods in every other section. This approach was originally developed in "Babe I'm Gonna Leave You" from Led Zeppelin I.

The song is supported primarily by an acoustic 12-string guitar. The three lower pairs of strings are tuned in octaves and the three pairs of treble strings are tuned in unison. An upstroke favors the octave strings and downstrokes the lower ones. This gives the guitar two basic octave sounds, both rich in harmonics. Playing these parts on a 6-string guitar will have reduced impact.

The lead is probably performed on a pedal steel guitar with a lot of compressed feedback/sustain. The part has been arranged for standard slide guitar [E, A, D, G#, B, E]. Suggested fingerings have been included as well.

Typical of Jimmy Page's writing is his mastery in shifting the mode or tonality throughout a song to keep things fresh. For example, the warm-up uses A minor with A harmonic minor, the verses use A Dorian, the choruses use G major, the bridge uses A minor with A harmonic minor and D mixolydian, the Coda contrasts D major with D minor, and finally the Codetta finishes the song in A minor.

His innovative use of oblique voice leading [stationary note(s) with moving note(s)] is also noteworthy. Here, it is executed in a two-hand arpeggio where hammer-ons and harmonics punctuate the final two measures of the song.

THAT'S THE WAY

Jimmy Page and Robert Plant keep excellent time and project strong feeling without the aid of a rhythm section on

this, the longest such acoustic track released by the band. Although this song was recorded in G^b, the transcription is written in G for easier reading.

Despite the unusually long and basic nature of the song's sections, its constant freshness is remarkable. Careful thematic development of all parts and ad lib variations [symmetrically varying the lengths of each Intro/Verse repetition, as well as very tight playing], help to explain how this extended song works so well.

When playing the rhythm parts, bring the left hand thumb over the neck, lightly touching the sixth string in order to mute its unwanted sound. It's helpful to use a flatpick in order to bring out the single open fifth string on the upbeats of three and four in measures one and two of Guitar Figure 1. Try to keep a moderately loose grip of the pick in order to handle the dynamics.

The guitar ensemble here is similar to the song "Tangerine", including acoustic six-string [multi-tracked with different ambiences], mandolin, and pedal steel guitar. Both the mandolin and pedal steel parts have been arranged for standard electric guitar. The extended fret range of the electric guitar, as compared to that of the acoustic, gives access to the high mandolin parts and permits the bend and release of the pedal steel parts. As you play the pedal steel parts, be sure to let the notes ring into each other.

BRON-Y-AUR STOMP

During the spring of 1970, Jimmy Page and Robert Plant vacationed at a cottage in southern Wales named Bron-Y-Aur. In that relaxed country atmosphere, the six acoustic oriented songs that comprise half of Led Zeppelin III were developed.

"Bron-Y-Aur Stomp" is a great tongue-in-cheek stab at the time-honored country music theme of praising man's best friend; his dog. But from there on, the song takes a hard left turn and gets a leg up on more musical styles than do most entire albums.

Beginning with the Intro, the acoustic guitar lays out several of the ideas to be developed in the rest of the song; rapid-fire arpeggios, highly syncopated strumming, and shifting time signatures. A loose but controlled wrist will go a long way toward handling this challenging right hand workout.

Understanding the basic phrasing structure of the Intro will give more meaning to the music and your playing. The phrases are all in a "theme and variation" style. Each new theme is obtained by taking part of the variation from the previous phrase and then varying it. In addition, phrases often contain multiple variations after the themes. These techniques help to hold the listener's interest throughout a section by expanding and contracting the length of phrases as well as interlocking them.

For example, the first phrase of the Intro is eight beats or four measures long. The first two measures make up the theme and the last two are the variation. From there, the theme of the second phrase is created from the third beat of the

variation of the first phrase. In addition, the time signature is increased from 2/4 to 4/4 and the following variation repeated. This expansion increases the overall length of the phrase to twelve beats or three measures. Phrase three, follows the same form. By re-voicing the arpeggios and introducing hammer-ons and pull-offs, interest is further heightened. See if you can follow the trail from here.

Essential to the B sections of each Verse are the time signature changes. Although the part [as well as the entire song] can be counted in a straight 2 or 4 beat meter, the double-time feeling of the Flamenco-like clapping [Dobles Palmas] is lost.

Hats Off To [Roy] Harper

"Hat's Off To [Roy] Harper" is dedicated to the British guitarist and friend of the band. In addition to this tribute, he was also the opening act on one of Led Zeppelin's tours.

At first listening, this album-closing selection may sound like little more than a tongue-in-cheek tribute to Mississippi Delta-slide type Blues. However, it's this very song that gives the greatest insights into the band's creative skills and methods. Essentially a "live" jam for two, the music here is similar to a great Jazz performance. Good ideas are quickly developed and evolved into new ones in an open or "free" form. On most other Led Zeppelin songs, form and content had been arranged prior to recording. On this song however, we get to hear everything develop from the start.

Here's how the concept works with this song. Jimmy Page leads by introducing a one-bar phrase. Spontaneously, Robert Plant adds a vocal part, beginning the Verse. Interacting with the vocal, the guitar continues its phrase, develops it and/or adds others to it. Though loosely based on a twelve-bar Blues, the Verse can be of any length or form. When it's over, the guitar jams by itself again and develops a new phrase. This becomes the foundation for the next Verse. This method continues throughout the song.

What makes this work so well is their expressive facility and fertile imagination make this successful. A technique they put to good use is "turning the beat around". This involves adding or removing a half a beat in the current measure so that the downbeat of the next measure will fall on what otherwise would have been an upbeat. Look for this in measure 2, 8 and 11 of Verse three.

A slide or bottleneck is used alternately with standard fingering. This gives the guitar a vocal-like quality for question and answer phrasing. Be sure to mute the strings behind the slide when possible to avoid extra noise. Wearing the slide on the pinky leaves the other three fingers free for fretting.

Taking the time to learn and understand this song will go a long way in explaining "tight, but loose."

Joe Deloro

IMMIGRANT SONG

Words and Music by
JIMMY PAGE and ROBERT PLANT

* Note: All chord names reflect composite guitar harmonies.
** With amplifier vibrato set to 16th note pulse.

F♯(addG♯)

Ham-mer of the gods, will drive our ships to new

Guitar 1

mf

Guitar 3 *(Guitar 2 tacet)*

mf

*** Muted scratch/strum-roughly parallels the bass part.*

A5 E5 A

sing and cry. Val - hal - la I am com - ing

Guitar 1

f

Guitar 2

f

Guitar 3

** Return 16th note amplifier vibrato*

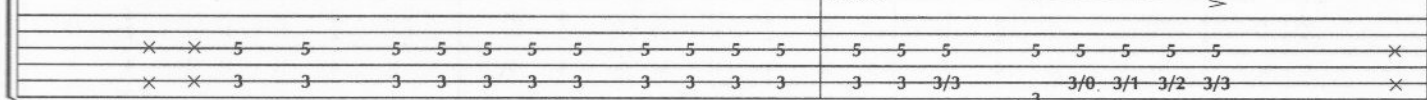
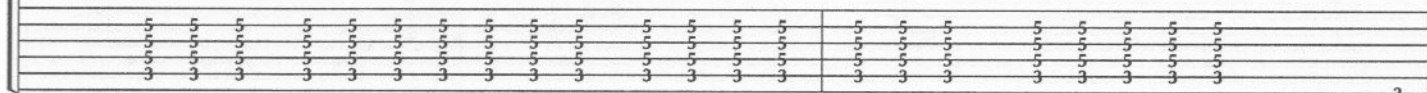
F♯

mf

A
B
Al - ways sweep with,
with thresh- ing oar.
Guitar 1 (Tripletracked)
f
Guitar 3 (Guitar 2 tacet)
mp

C

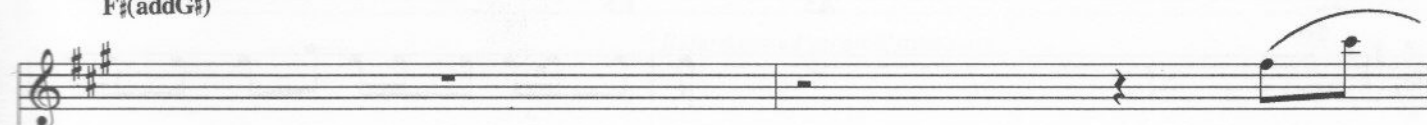
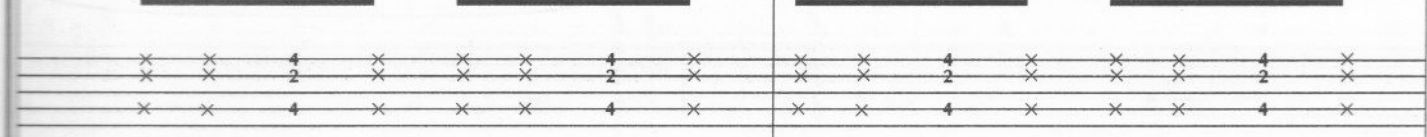
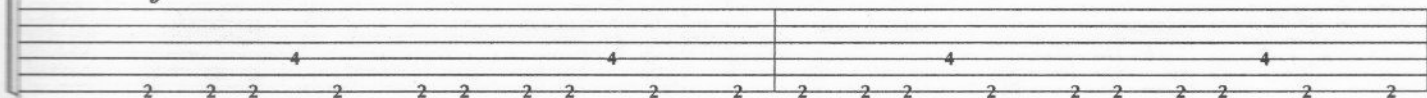
Our on - ly goal will be the west - ern shore.

div. *

* Overdub

(Intro:)

F♯(addG♯)

Ah,

mf

Verse 2:

A5 E5

We come from the land of the ice and snow, from the

f *f*

* *f* *f*

* *Return 16th note amplifier vibrato with Guitar 2.*

* Return muted scratch/stum part.

F♯(addG♯) F♯5 A5 E5

how we calmed the tides of war. We are your

Guitar 1

Guitar 2

Guitar 3

* Return 16th note amplifier vibrato.

E5 A5 F♯(addG♯)

ov - er Lords.

A

B

Al - ways sweep with thresh - ing oar.

Guitar 1

f

Guitar 3 *(Guitar 2 tacet)*

p

* *Additional Guitar in unison with original (treble pick-up with distortion.)*

** Upstemmed part on beats 3&4: additional guitar fill.*

F♯(addG♯) C9

peace and trust can— win the day, de - spite of all your— los - ing.—

mf

2 2 2 4 2 2 2 2 4 2 2 2 2 4 2 2 2 2 2 3 3 2 3

mp

F♯(addG♯) C9

div.

mp

F♯(addG♯)
C9
F♯(addG♯)
Ooh. Ooh. Ooh. Ooh. Ooh.
C9
F♯
C9
F♯
C9
Ooh. Ah.
mf
mp

F♯
C9
F♯
C9
Ooh.
Ooh.
Ooh.
Ooh.
Ooh.
F♯
C9
F♯
C9
F♯
Ooh.
Ooh.
Ooh.
Ooh.

FRIENDS

Words and Music by
JIMMY PAGE and ROBERT PLANT

World-Beat Symphonic Folk-Rock ♩ = 160 "double" Swing

***Pre-Intro:** Studio conversations preceeding music: :09 seconds*

Acoustic Guitar*

C *f* ***Intro:*** *mp* *f*

Csus♯4

Theme:

*C

1. No Chord
Csus♯4 C5 *mp* E♭ C5 D C5 F C5 E C5 G C5 F♯ C5 *f*

2. N.C.
Am *mp* E♭ C5 D C5 F C5 E C5 G C5 F♯ C5 *f*

*C tuning: ⑥C, ⑤A, ④C, ③G, ②C, ①E.

**Let ring

***Chords alternate between C5, C minor, and Csus9/♯11.

*Let ring. Double-time "swing" feel throughout section.
**Continue with varied accent intensity on all upbeats throughout Verse and Chorus.

Chorus:
C
C/F♯
C/G
divisi
Ah,
ah,
ah,
p
strum:
C/A
C/E
C/F♯
C
ah,
ah,
ah,
ah,
mp
p
Theme:
C
*Let ring.

C
Mmm, I'm tel-lin' you now, the great-est thing you ev-er can do now
is trade a smile with some-one who's blue now, it's ver-y eas-y just ah.
Verse 2:
C/F♯
C
C/F♯
C/G
Met a man on the road side cry - in', with-out a friend there's no de - ny - in',
Let ring

*Quickly hammer fingers on to (6) and (4) (muting (5)) and begin slide up to VII.

C/A
C/B
C/E
C/F♯
C
ah,
ah,
ah,
ah,
mp
p
Theme:
C
C
Mmm, mmm, I'm tel-lin' you now, the great-est thing you ev-er can do now,

is trade a smile with some - one who's blue now,
it's ver - y eas - y just ah.
Oh,
yeah,
Coda:
C
on and on.
C(add D♯)
Ma ma,
C(addD)
C(addF)
C
ma, ma,
ma ma,

C(addF♯)
C
C6
C(addD♯)
ma, ma, ma, ma, ma, ma,
C(addD)
C(addF)
C
yeah.
C(addF♯)
C
C6
C(addD)
C(addD♯)
C9
C
I'm tel-lin' you now, the great-est thing you ev-er can do now,

*Overdub.
**Emphasize ⑥-③ from here on.

Celebration Day

Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN PAUL JONES

*Guitar 1 with harmonizer effect (a Perfect fifth above) and/or additional tracks.
Guitar 3 with harmonizer effect (a Perfect fifth above and one octave below) and/or additional tracks.
These octaves are beyond the standard tuning register and are therefore omitted from the Tablature. The original part (without effects) is notated in downstems and parenthesis on the fifth string of the tablature. All harmony effects are quieter than the original sources driving them.

*The return of Guitars 2 and 4 (in parentheses).

Rhythm Figure 1:

Verse 1:

A7

Sung freely and hushed: Her face is cracked from smi - ling, all the

End of Rhythm figure 1

fears that she's_ been hid - ing and it seems that pret - ty

Verse 2:

A7

voice is sore from shout - ing, cheer-ing win-ners who are los - ing,

Continue Rhythm figure 2

Guitar 6 (L.C.)

Let ring

*Top note in chords barely audible. Clean sound on right channel, distortion on left.

*Top note in chord barely audible. Clean sound on right channel, distortion on left.

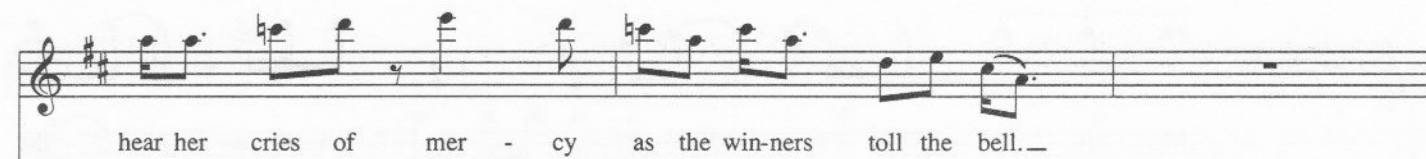
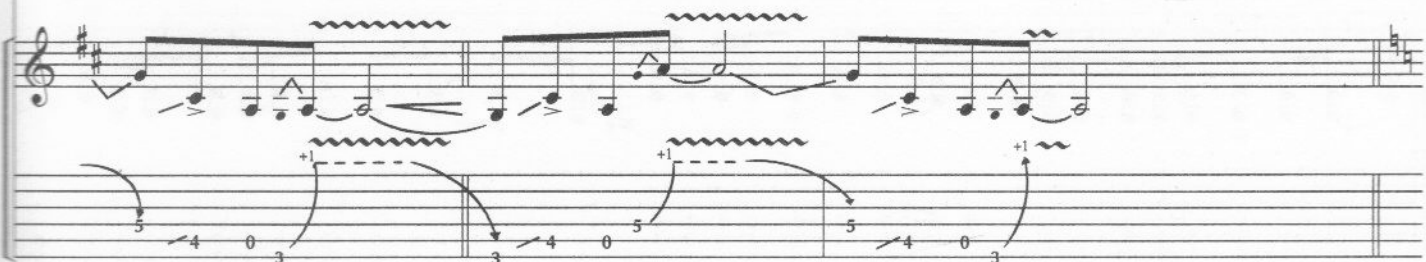
A7
Guitar 4 (L.C.)
pp
p
mp
Verse 4:
A7
Her name is Brown or White or Black, you know ver-y well, you
Guitar 4 out
Guitar 6 (L.C.)
Feedback swell

hear her cries of mer - cy as the win-ners toll the bell.

Guitar 6 out Guitar 4 (L.C.)

p *mp*

Feedback swell

Guitar 4 out

End Rhythm Figures 1 and 2

*Slide into C5 from a whole step below during bridge solo.

B♭5
F5
F9
E9
We're in the prom-ised land.
Guitars 1 and 2 (R.C.)
Guitar 3
(Both channels)
F7
E7
Guitar 4 (L.C.)
F5
F9
E9
Guitar 5 (L.C.)
F5
E5

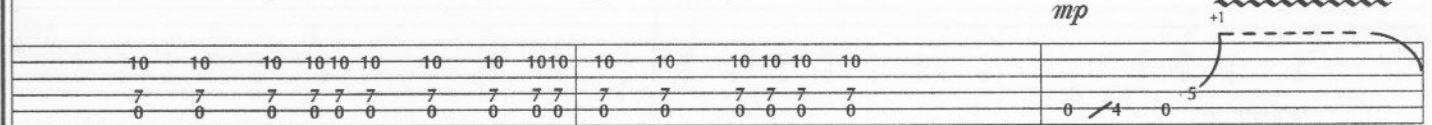
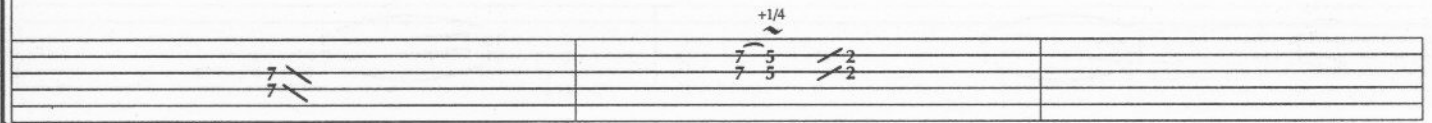
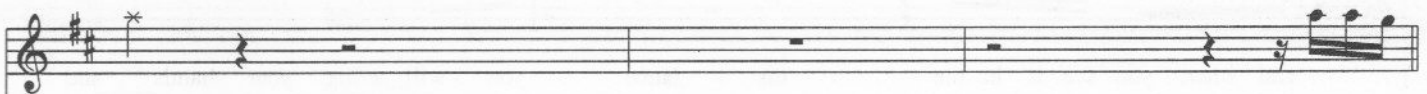
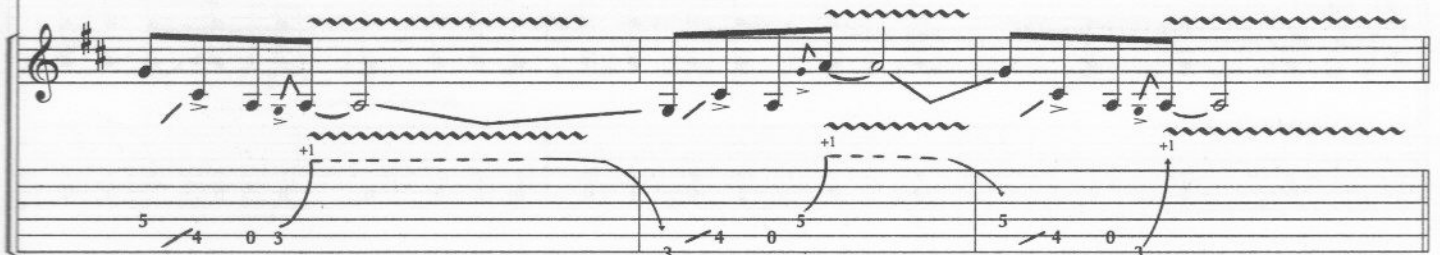
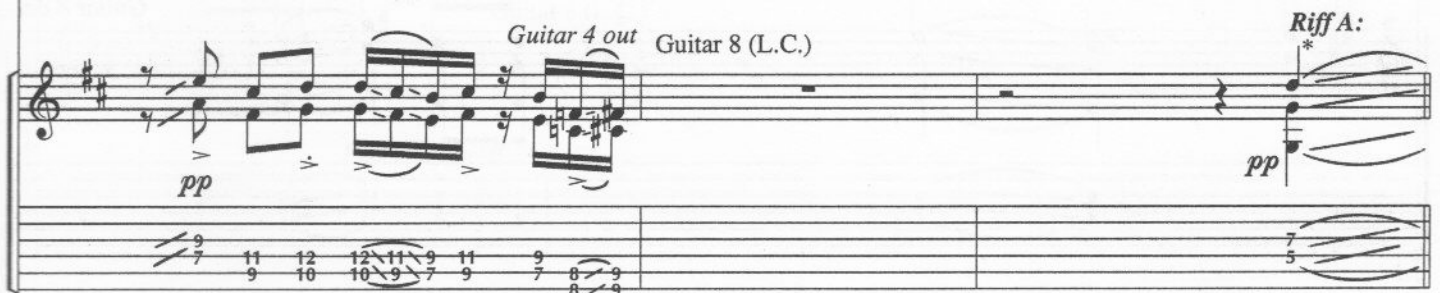
*Resume Rhythm figure 1 Guitars 1 and 2, right channel only) and Rhythm figure 2 (left channel) with ad lib variations, through the rest of the song.

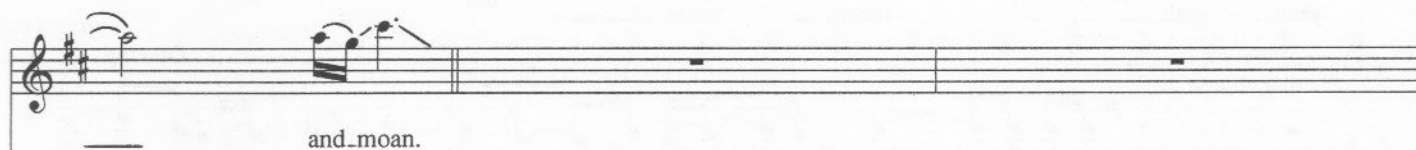
A7

_ but the price you pay to no - where_ has in- creased a dol- lar more.___ *Spoken: Yes it*

Guitar 5 out

Guitar 4 (L.C.)

mp

Guitar 8 with harmonizer effect (a perfect fifth above and one octave below) and/or other tracks. The octaves are omitted from the tablature. The original part (without effects) is notated in downstems and the lower line of tablature.

A7
moan.
Oh
yeah
Guitars 4 and 6*(L.C.)
Riff B:
+1
*Guitar 6 in parentheses
Outro:
A7
and moan.
Riff C:
Guitar 6 (L.C.)
Feedback swell
End of Riff B
Rhythm figure 3
Guitar 5 (L.C.)

*Guitar 5: Left channel and Guitar 7: Right channel and notated in downstems.

A7
You're gone,
you're gone, you're gone,
Riffs A and C out
5 7 5 7 5 7 5 7 12
5 7 5 7 5 7 5 5
With Riff B and Rhythm figure 3 (with ad lib variations) through the rest of the song.
A7
yeah.
You're gone,
yeah.
3
Bye, bye, bye, bye, bye,
bye, bye, bye, bye, bye, bye,
+1
(5)
bye, bye, bye you are gone.
You're gone,

3
bye, bye, yeah.
+1
*Guitar 7 panned from right to left to right channels over the next four measures.
Refrain of Verse 6:
If you
**
Begin fade out
**Flanging effect on all left channel backing guitars over next three measures.
walk you're gon-na get there, but know it takes a lit-tle long - er, and when ya'
A7
Fade out
see it in the dis - tance you will wring your hands and moan.
*VSO (variable speed oscilater) effect on all left channel backing guitars through the fade out.

Since I've Been Loving You

Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN PAUL JONES

*Les Paul: volume is varied throughout (approximate: neck = 10, bridge = 7).
**Chords implied by the organ bass pedals.
***Chords stated or implied by the organ. Passing chords in parenthesis. This Fm7 can also be thought of as Ab/F. This chord voicing approach is used on the organ throughout the song.
****Both pickups: neck = 10, bridge = 7.

*Bridge (lead) pickup only = 10
**Both pickups: neck = 10, bridge = 7.

*Add fuzztone.

**Interior strings are muted with left hand.

*Fuzztone out.

**Position hand at first fret.

***Re-position hand at third fret.

*Add fuzztone.

**Third string muted with fretting hand. Open second string occurs later in the song and may be a guitar error, but is notated for accuracy.

***Fifth string muted with fretting hand. See suggested fingering. Fuzztone out.

****Bridge pickup: 10, with medium fuzz.

*Add fuzztone.
**Downstrums only through measure eleven.

Fm7
B♭/F
Fm7
B♭/F
mp
8va
F5

Fm7
B♭/F
Fm7
B♭/F
8va

Cm7
F7/C
Cm7
F7/C
mf
loco

Cm7
F7/C
Cm7
F7/C
C5
Gm7
A♭
Fm
G5
E♭
G7/D
Cm
E♭7
D7
D♭maj7
*Fuzztone out.

Verse 3:
Cm7
F°sus4
Cm
Said I've been cry - in, yeah.
Oh my tears they fell like rain,
mf
mp
f
Guitar 2 out
E♭7
don't you hear,
don't you hear them fal - ling, .
Guitar 1
ff
D7
don't you hear,
don't you hear them fal - ling?
*Downstrums. Add fuzztone.

E♭
G7/D
Cm
E♭7
D7♯9
D♭maj7
Cm
Verse 4:
Do you re-mem-ber ma-ma, when I knocked up-on your door, I said you had the nerve
mf
Let ring
Fm9
to help? You did-n't want me no more, yeah.
Cm
O-pen my front door, hear my back door slam, you know I must have

*Notes and lyrics in parentheses are whispered here.

Cm7
Cm11
drag,) a drag, drag, ah,
Cm7
yeah it makes a drag.
Gm7
Ba - by since I've been lov - 'in you,
A♭ B♭/A♭
Fm
I'm a-boutto lose, I'm a-bout to lose, lose my wor-ried

*Fuzztone out.
**Slide down and up repeatedly.

Out On The Tiles

Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN BONHAM

*Les Paul: Bridge pickup with moderate distortion. All downstrokes; measures 1 and 2.
**Chords listed are stated and/or implied by the guitar. A double-time feel is used throughout the section.

*The lower strings are emphasized in the E and A chords. All down strokes. A standard time feel is used throughout the section.

*A double-time feel is used throughout this section.

*The lower strings are emphasized in the E and A chords. All down strokes. A standard time feel is used throughout the section.

A
E
A
All you got-ta give to me,
is all your love.
+1/2
E
A
Em7/B
E
All I
need
from you,
is all your
love,
E
A
E
All you got-ta give
to me,
is all your
love.
A
G6(no3rd)
F7(no3rd)
A
Oooh yeah,
oooh, yeah,

*The sixth through third strings are emphasized throughout this section.
**Switch to both neck and bridge pick-ups. Ambient guitar track out.

me more, more. All I did or said was be
Ah, ha, ha, ha, ha, ha, yeah, yeah,
Let sixth string ring.

my one.
Ah, ha, ah, ha, ah, ha, ah, yeah, yeah.
Let sixth string ring.

Repeat with ad-lib variations and fade.

Let sixth string ring.

Gallows Pole

Traditional
Arrangement By
JIMMY PAGE and ROBERT PLANT

Country Folk Rock Ballad ♩ = 100 (with a double-time feel)

* As if ♪ = ♩ = 200.

Verse 2:
A7 Am7 Dadd4/A A7 Am7 Dadd4/A A7 Am7 Dadd4/A
My friends you get some sil - ver? You get a lit-tle gold?
A7 Am7 Dadd4/A G5 D/A A7 Am7 Dadd4/A
What did you bring me my dear friends? Keep me from the gal-lows pole.
Double-time feel*
Regular feel
* As if ♪ = ♩ = 200.
A7 Am7 Dadd4/A G5 D/A G5 D/A
What did you bring me? Keep me from the gal - lows
A7 Am7 Dadd4/A A7 Am7 Dadd4/A
Verse 3:
A7 Am7 Dadd4/A
pole. I could-n't get no sil - ver,

* The lowest three strings are emphasized in strumming the A and G5 chords.

* All G's on the sixth string are bent a quarter step in this figure throughout the song.

Verse 5:
A
Bro-ther I brought you some sil - ver, yeah,
(spoken)
* Strings 5 4 and 3 are emphasized in the strum (downstroke).
I brought a lit-tle gold.
I brought a lit-tle of ev - ry - thing.

G5
D/A
A
Keep you from the gal- lows
pole.
Yes I
tr.
C+4
D/A
A
brought you.
Keep you from the gal- lows
pole.

Chorus:
A G5 D G5 A G5 D G5 A G5 D G5
Hang-man hang-man, turn your head a while.
I think I see my sis-ter com-ing,
D
rid-ing man-y a mile,
mi, mi, mile.

* Acoustic 12 string continues some as 6, but without scratch and much quieter.

* Doubling E at XIV is optional, and is suggested for simulating the banjo sound only.

** Brush with side of right hand. Overdubbed-see note next page.

A6 Gmaj7 Dmaj7

take him. Save me from the wrath of this

* Upstroke from string 1 through 5. Overdubbed chord-possibly all harmonics (A6 only)

Gmaj7 A

mad - man.

* *Overdubbed chord-possibly all harmonics (A6 only).*
** *With acoustic 12 string mixed below it. Electric guitar part does not include F# in the G chords throughout the Chorus, 12 string does.*

* Acoustic 12 string plays the complete chord, electric guitar plays notes on ⑤④ + ③ only.

mile.
Oh
Let ring

Verse 6:
A
Yes you got a fine sis - ter, she warmed my blood from cold. She
Banjo
mp
Acoustic 6 String
p
Electric 6 String
*p
*Continue Electric Guitar with 12 string Guitar.
Gmaj7
D
A
brought my blood to boil - ing hot
keep you from the gal-lows
pole, pole, pole, pole

A
— yeah, yeah. _
Broth-er brought me sil - ver,
and your sis - ter warmed my soul,
but
mp
mp
Gmaj7
D
A
now I laugh and pull so hard. See ya swing-ing on the gal-lows
pole
yeah.

But now I laugh and pull so hard, see ya
Gmaj7
D
A
Gmaj7
swing-ing on the gal- lows pole, pole, pole.

Gmaj7 D A Gmaj7 D A
Swing-ing on the gal-lows pole, pole, pole, pole, pole, pole,
Chorus:
p
Ah ah ha,
Banjo
A G/B F♯7 A/E G6 F♯m7
Strum Pick Strum Pick
Acoustic 6 String
+1/4
Gmaj7 D A Gmaj7 D A Gmaj7 D A
pole, yeah. Ah ha ha, ah ha ha,
mp
ah ah ha, ah ah ha, ah ah ha,
A G/B F♯7 A/E G6 F♯m7 A G/B F♯7
Strum Pick Strum Pick Strum Pick
+1/4

Gmaj7 D A Gmaj7 D A Gmaj7 D A
ah ha ha, ah ha ha, ah ha ha
Chorus:
ah ah ha, ah ah ha, ah ah ha ha ha,
Banjo and Acoustic 6 string Guitar continue with same pattern.
Electric 6 String
Gmaj7 D A Gmaj7 D A Gmaj7 D A
ha ha, ah ha ha ha, ah ha ha, ah ha ha,
ah ha ha, ah ah ha ha ha, ah ah ha,
Gmaj7 D A Gmaj7 D A
keep a swing - ing, keep a swing - ing,
ah ah ha ha ha ah ah ha

*Down stems for overdub (in parenthesis).

Gmaj7 D A Gmaj7 D A Gmaj7 D A
ah ha ha, ah ha ha, ah ha,
ah ah ha ha ha ah ah ha ah ah ha ha ha

Gmaj7 D A Gmaj7 D A
swing-ing on the gal-lows yeah, swing-ing on the gal-lows pole.
ah ah ha ah ah ha ha ha

Gmaj7 D A Gmaj7 D A
Swing-ing on the gal-lows pole, swing-ing on the ha ha, I got-ta
ah ah ha ah ah ha ha ha

*Play 1 and 2 open with standard G chord.

G6 D A
keep it cool,
ah ah
yeah.
Gmaj7* D A
3
+1
*Return to previous Gmaj7 fingering.
Gmaj7 D A
loco
Fade out

TANGERINE

Words and Music by
JIMMY PAGE

Country Rock Ballad ♩ = 76
Warm-up:
Mandolin *(Arranged for Guitar) Capo at 5*

G/B Am G5/D D Dsus4 D Dsus2 D
Let ring
Verse 1:
Am G D Am G D
Meas - ur - ing a sum - mers day, I on - ly find it slips a -
Mandolin (Arranged for Guitar)
Acoustic 12 string Guitar
D C G/B Am G5/D D
way to grey. The hours, they bring me
Let ring

Chorus:

G D C D G D C

Tan- ger ine, tan- ger- ine. Liv - ing re - flec - tions,

Mandolin *(Arranged for Guitar)*

f

Pedal Steel Guitar *(Arranged for Guitar)*

Fingering:

f * *Wah-wah throughout*

Let ring throughout

Acoustic 12 string Guitar

mp

* *(+ = treble position, o = bass position)*

** *The first number if for the finger on the lower string.*

* High G heard with chord is an overtone.

Verse 2:
Am G D G5 Am G D C
Think-ing how it used to be. Does she still re-mem - ber times like
Mandolin (Arranged for Guitar)
Acoustic 12 string Guitar
mp p mp mp p
G/B Am G5/D D C D
these? To think of us a-gain, and I do.
Let ring mp f mp f mp

C G D G D G D C D G
8va
Chorus:
G C D G C
Tan - ger- ine, Tan-ger- ine, liv - ing re - flec - tions,
8va

D G C D G
from a dream.
I was her love oh,
she was my queen.
8va
DDsus4 D Dsus4
And now a thousand years
be- tween.
8va

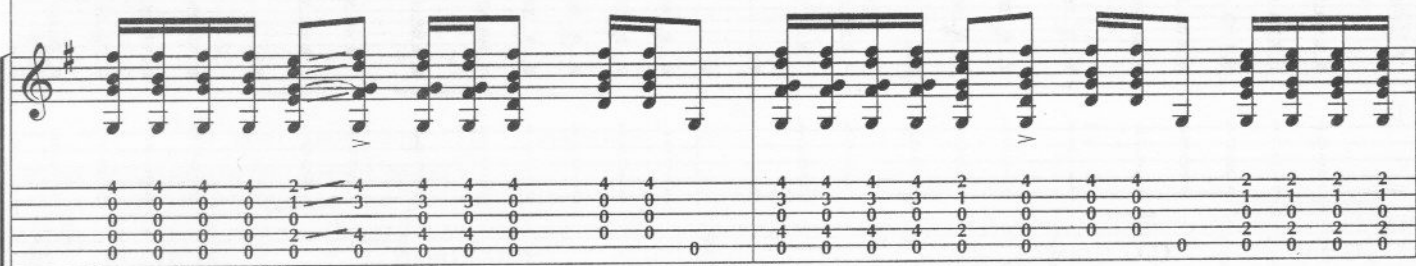
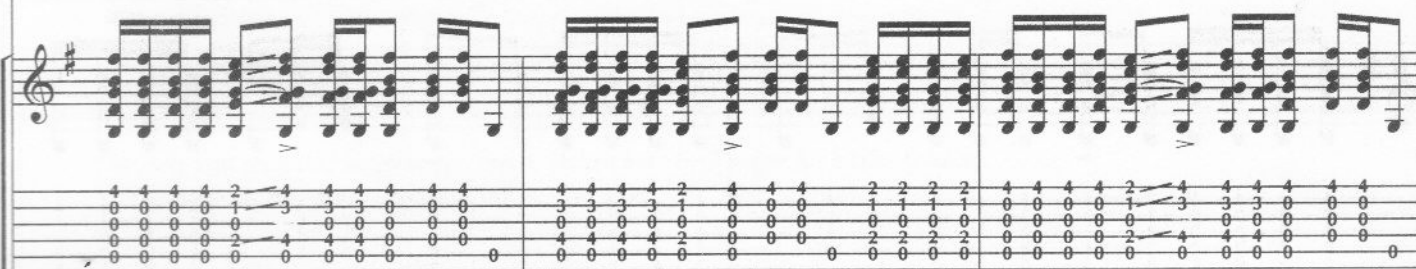
D Transition
8va
Let ring throughout
D
mp
Dsus4D Dsus2
f
mp

* Hammer-on with 2nd then 1st left hand fingers for the bass notes G & B, with right hand classical style harmonics at XII.

THAT'S THE WAY

Words and Music by
JIMMY PAGE and ROBERT PLANT

The song was recorded in Gb major, but is written here in G major for easier reading.
*** The Acoustic Rhythm Guitar is tuned in "Open G":*
⑥ = Db, ⑤ = Gb, ④ = Db, ③ = Gb, ② = Bb, ① = Db.

Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
I can't play with you no more,
8va
Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
I don't know how I'm gon - na do what ma- ma told me,
8va

*Let all notes ring to simulate the pedal steel guitar sound throughout the song.

**Both figures contain ad lib variations.

C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G
8va
P.M.
Release bend
Verse 2:
Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G
I can't be- lieve what peo - ple say - ing,
Release bend

Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
you gon - na let your hair hang down.
Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
I'm sat - is - fied to sit here work - ing all day long.

Intro 3: *
Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7
You're in the dark - est side_of town.
loco
C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

Gmaj7
C/G
Gmaj7
C/G
Gmaj7
C/G
Gmaj7
C/G
Gmaj7
8va
p
mp
mf
Verse 3:
C/G
Gmaj7
C/G
Gmaj7
C/G
Gmaj7
And when I'm out I see you

C/G Gmaj7
C/G
Gmaj7
C/G Gmaj7
walk - in!
Why don't your eyes see
8va
p
mp
loco
+1/2
mf
C/G Gmaj7
C/G
Gmaj7
C/G Gmaj7
me?
Or could it be you've found an -
8va
p
mp
mf

C/G Gmaj7
C/G
Gmaj7
C/G Gmaj7
oth- er game to play?
What did ma- ma say to
8va
p
p
mp
mf
mp
C/G Gmaj7
C/G
Chorus:
B♭+4 B♭
B♭+4 B♭
me?
That's the way
8va
p
mp
f

B♭+4 B♭ B♭+4 B♭ Gmaj7 C/G Gmaj7
Oh that's the way it ought to be,
Gmaj7 C/G G C/G G B♭+4 B♭ B♭+4 B♭
yeah, yeah.
Ma ma said

that's
the
way
it
ought
to
8va
+1/2
D
Dsus9
D
Dsus9
stay,
yeah,
yeah
mp
mf

G7
C/G
ooh
ooh
ppp
mp
f
Intro 4:
Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
8va
Guitar Figure 1
mp

Verse 4:
Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
And yes - ter- day I saw you stand - ing by the riv - er.
Mandolin
Pedal Steel Guitar
Acoustic Guitar
Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
And weren't those tears that filled your eyes?

Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
And all the fish that lay in dirt - y wa - ter dy - ing;
8va
mp
p
mf
Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
have they got you hyp - no - tized?
8va
mp
p
p
mf
mp

Intro 5:

Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7

8va

mp *p* *mp*

mf *mp* *mf* *mp*

C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

8va

p *mp* *p*

mp *mf*

Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
Verse 5:
Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
And yes - ter- day I saw you kiss - ing tin - y flow - ers.

Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
But all that lives is born to die.
mp
p
mf
mp
Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
And so I say to you that noth - ing real - ly mat - ters
mp
p
mf
mp

Gmaj7
C/G Gmaj7
C/G Gmaj7
C/G
And all you do is stand and cry.
mp
p
mf
Intro 6:

Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7

C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

Verse 6:
Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7
I don't know what to say a - bout it,
when all your ears have turned a-
way.
C/G Gmaj7 C/G Gmaj7 C/G Gmaj7
But now's the time to look and
loco

C/G Gmaj7
C/G
Gmaj7
C/G Gmaj7
look a - gain at what you see.
Is that the way it ought to
loco
stay?
loco
Chorus 2:
B♭+4 B♭ B♭maj9
That's the way

Gmaj7
C/G Gmaj7
that's the way it ought to be.
Gmaj7
C/G Gmaj7
C/G G
B♭sus4
B♭
Oh don't you know that?
Ma - ma said

*Pan left to right channel

* Primary vocal sings "D".

Coda: ♩ = 104
Guitar Figure 2 *
Tacet
G
C/G
Gmaj7/D
G6
D
G6(addC)/D G6
Gmaj7
Gsus2
G
mp
f
Mandolin Figure 2 **
Guitar Figure 2
*With backwards tape effect
**Contains ad lib variations.

Mandolin Figure 2
With Mandolin & Guitar Figure 2
8va
mp
Let ring
Guitar Figure 2
D
D
G
C/G
Gmaj7/D
G6
8va
D
f
mp
G6(addC)/D G6
Gmaj7
Gsus2
G
G6(addC)/DG6
Gmaj7
Gsus2
G

8va
G6(addC)/D G6
Gmaj7 Gsus2
G
D
D
Ahh,
ahh,
8va
G
C/G
Gmaj7/D
G6
D
f
mp

ahh,
ahh.
8va
G6(addC)/D G6
Gmaj7 Gsus2 G
Fade out
D

Bron-Y-Aur Stomp

Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN PAUL JONES

A♭
B♭
F
2/4
4/4
(Regular time feel)
(Drums enter)

F
F7
fine.
fine.
B
G
B♭
B♭sus4
B♭
As we walk down a coun - try lane, I'll be sing-ing a song, you hear me call-ing your name.
(Double time feel)
mp

F A♭ B♭ F

F A♭ B♭ F A♭

B

G Bb Bbsus4 Bb

Hear the wind whis-per in the trees_ tell-ing Moth-er Na - ture 'bout you and me.

F Ab Bb F

F A♭ B♭ F F7

*Lower part is lead vocal throughout.

A B♭ F B♭ A♭ F

choose is al - ways right, so fine.

f

Verse 3:
A
B♭ F A♭ A B♭ F B♭ F A♭ A B♭ F B♭ F A♭
Ah, can a love be so strong when so man-y loves_ go wrong? Will our
mp
A B♭ F B♭ A♭ F
love go on and on, and on,__ and on,_ and on,_ and on?_
f

B

G   B♭   B♭sus4 B♭

As we walk down a coun - try lane, while sing-ing a song, hear me call-ing your name.

mp

B

G

B♭ B♭sus4 B♭

Hear the wind whis-per in the trees, telling Moth-er Na - ture 'bout you and me.

F Ab Bb F

F Ab Bb F

F
Ab Bb F
f
C
Verse 4:
My, my la de la come on now it ain't too far.
Harmony
Lead vocal
Tell your friends all a-round the world ain't no com-pan-ion like a blue eyed merle.

B
G
B♭
B♭sus4
B♭(addC)
B♭
F
f
mp
F
A♭
B♭
F
F
A♭
B♭
F

B

G Bb Bbsus4 Bb(addC) Bb F

Come on now, well let me tell — you what you're miss - ing,

f mp

F Ab Bb F

mess - ing round — them brick walls. —

F
A♭
B♭
F
Intro:
F
C
F
C
F
mp
P.M.
A♭
B♭
F
f
ff
f
mp
f

A♭
B♭
F
mp
f
Verse 5:
A
Lead vocal
So of one thing I am sure, it's a

A B♭ F B♭ F A♭ A B♭ F B♭ A♭

friend-ship so pure, an - gels — sing-ing all a- round — my door

F

so fine. ——

A

B♭ F A♭ A B♭ F B♭ F A♭

Yeah, ain't but one thing to do spend my

mp

A B♭ F B♭ F A♭ A B♭ F B♭ A♭

nat - 'ral life — with you, you're the fin - est dog — I — knew so

F

fine.

B

G

Bb

When you're old and your eyes are dim there ain't no old shep gon-na happen a -

mp

F
A♭
B♭
F
A♭
B♭
gain.
F
B
G
We'll still go walk-ing down coun - try

B♭ F A♭ B♭ F

lanes, — I'll sing the same old — song, hear me call — your name. —

A♭ B♭ F

Fade out

f

HATS OFF TO (ROY) HARPER

Traditional
Arrangement By
CHARLES OBSCURE

give me ba - by,
won't be late.
You know by that I mean ah
sec-onds late ah
must I?
Must I shake 'em on down?
When I've done quit hol - ler babe I be - lieve

F

I'll shake 'em on down. Shake, ah

Bridge:

C E♭ F C

Intro 2:

C E♭ C E♭ C

* Without left hand finger muting as before, from here on.

Verse 2:
C/G
E♭
C/G
E♭
C/G
E♭
C/G
Well I ain't no mon-key.
I can't climb no tree.
No brown skin wo-man
E♭
C/G
C
gon-na make no mon - key out of me.
Yeah and I ain't no mon-key
F/C
C/G
E♭/B♭ F/C
sure can't climb no tree.
C/G
G
I've been mis - treat - ed babe
I be -

F
E♭
C
E♭/B♭ F/C
lieve I'll shake 'em on down.
Refrain:
C
E♭/B♭ F/C C
E♭/B♭ F/C C
E♭/B♭ F/C
Well I been mis - treat-ed babe. I be-lieve I'll shake 'em
C
on down.
Bridge 2:
E♭/G
Ha ha ha,

E♭/G
C
E♭/G
C
ha ha ha ha ha ha ha ha
ha ha ha ha ha ha ha ha.
E♭ C E♭ C
No Chord
C

Intro 3:
C
Verse 3
Lis-ten ma-ma,
+1/4
*Let ring and lightly mute 6 through 4 with right hand palm, from here on.
C7
put on your morn - ing gown.
Put on your night shirt ma-ma we gon-na
**Mute 4 by tilting left hand playing fingers. Let 3 ring.
shake 'em on down yah ah yah.
Must I hol - ler?

C7
C
C7
C
Must I, must I must I shake 'em
on down?
***Include ⑤V through next measure. No time signature this phrase.
Ooh well, I've
Refrain:
C
done been mis - treat-ed babe, but hey I be- lieve I'll shake 'em on

down.
*Mute ⑥ with the lefthand thumb.
Bridge 3:
E♭ F E♭ C
F
G
F
G
B♭
G
Intro 4:
C/G
C
4:3

Verse 4:
Gave my ba - by, twen-ty dol-lar bill,
If that don't fetch her I'm sure my shot, shot, shot gun will. Yeah,
F
I gave my babe, twen-ty dol - lar
C
bill.
G
Well if that don't get that wo-man I'm, I'm sure
*Use first finger (flesh only without slide/bottleneck)

F
E♭
C
E♭ F C
E♭ F C
my shot - gun will.
Gon-na go shoot her now.'
**Resume using slide/bottleneck)
Coda:
Let ring
(Play with slide)
ritard.
Electronic fade out

BRON-Y-AUR STOMP
CELEBRATION DAY
FRIENDS
GALLOWS POLE
HATS OFF TO (ROY) HARPER
IMMIGRANT SONG
OUT ON THE TILES
SINCE I'VE BEEN LOVING YOU
TANGERINE
THAT'S THE WAY

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